ॐ

संस्कृत भारती

अक्षरम्, ८ उपमार्गः, २ घट्टः गिरिनगरम्, बेङ्गलूरु - ५६० ०८५.

पत्रालयद्वारा संस्कृतम्

संस्कृतम् संस्कृतम् संस्कृतम् संस्कृतम् संस्कृतम्

PARICHAYA -1

Bk. Demian 2000

Why Propagation of Samskrit and How ?

It is well known that Samskrit is the oldest language of India and unfortunately it is on decline. In order to restore its place, efforts are being made both at the individual and institutional levels. But so far the message has not reached the common man. People still believe that it is a very difficult language or a language only meant for byhearting. How can they know that this is a language of communication and it is quite simple ? Now it is time to think over how Samskrit can be propagated; what should be done to reach more and more people, adopting simple methods ?

A Samskrit atmosphere at home

To begin with, our efforts should be to make every home accessible to Samskrit. In order to create an atmosphere of Samskrit it is essential that we should commence Samskrit conversational courses. Every article can be indicated in Samskrit to acquaint everyone with Samskrit names. By practicing it becomes easy to remember Samskrit words. Naturally the visitors will be curious to know why all objects are shown like that. They will also then show curiosity to know Samskrit

Note:
The matters given in the inner pages of the cover are only for information. Questions on these points will not be asked in the exam.

ॐ

जयतु संस्कृतम् - जयतु मनुकुलम्

Victory of Samskrutam - Victory of mankind

संस्कृतभारती
Samskrita Bhāratī

पत्रालयद्वारा संस्कृतम्
Samskrit Through Correspondence
'Aksharam' 8th cross, Girinagar II Phase,
Bangalore-560 085. Ph.: 6721052

परिचयः - PARICHAYA

प्रथमः पाठः - FIRST LESSON

॥ कार्याणां कर्मणा पारं यो गच्छति स बुद्धिमान् ॥

He who achieves his end with effort is indeed wise.

- Rāmāyaṇa

Dear friend,

We extend our greetings to you, who are participating in our Samskrit Education Scheme. It is necessary to revise the lessons of the Entrance Course. Devote some time in your daily routine to the study of Samskrit. We are now placing in your hands the first lesson of "Parichaya" which is the second course in our scheme. शुभं भूयात् ।

पुनःस्मरणम्

In the previous lessons, we have learnt the methods of constructing sentences in Samskrit. A sentence is made up of the

subject (कर्तृ) object (कर्म), and verb (क्रियापदम्). Let us get acquainted in the present lessons, with cases (विभक्तिः).

In the previous lessons we were acquainted with the sentences in the Present (वर्तमान) and past (भूत) tense and Imperative (प्रेरणा) mood in the Active Voice (कर्तरि प्रयोग)

Eg.- **वर्तमाने** **भूतकाले**

शुकः आम्रफलं खादति । अनुजः खर्जूरम् अखादत् । (खादितवान्)
त्वम् आम्रफलं खादसि । त्वं खर्जूरम् अखादः । (खादितवान्)
अहम् आम्रफलं खादामि । अहं खर्जूरम् अखादम् । (खादितवान्)

प्रेरणायाम्

बालः दाडिमं खादतु । त्वं दाडिमं खाद । अहं दाडिमं खादानि ।

Similarly we are acquainted with the Passive Voice (कर्मणि प्रयोग) also.

Eg.- **वर्तमाने** **भूते**

छात्रेण पाठः पठ्यते । बालेन वेदः अपठ्यत (पठितः) ।
त्वया श्लोकः पठ्यते । त्वया गद्यम् अपठ्यत (पठितम्) ।
मया श्लोकः पठ्यते । मया नाटकम् अपठ्यत (पठितम्) ।

प्रेरणा

बालेन काव्यं पठ्यताम् । त्वया पद्यं पठ्यताम् । मया रामायणं पठ्यताम् ।

When the sentences in the Active and Passive voices are expanded, the subject, object and verb do not undergo any change in form. This is the case even when the sentences are expanded with क्त्वा and तुमुन् suffixes (प्रत्यय). Let us observe them:

कर्तरि - वर्तमाने

१. रजकः वस्त्रं क्षालयति । रजकः **तडागं गत्वा** वस्त्रं क्षालयति ।
२. त्वम् इतिहासं लिखसि । त्वं **स्थलं शोधयित्वा** इतिहासं लिखसि ।
३. अहम् उत्तरं वदामि । अहं **पुस्तकम् अदृष्ट्वा** उत्तरं वदामि ।

Similarly there will be no change in the past tense and the imperative mood.

कर्मणि - वर्तमाने

१. मूषकेण बिलं प्रविश्यते । मूषकेण **बिडालं दृष्ट्वा** बिलं प्रविश्यते ।
२. त्वया देवः नम्यते । त्वया **देवालयं गत्वा** देवः नम्यते ।
३. मया भोजनं क्रियते । मया **क्रीडित्वा** भोजनं क्रियते ।

Similarly there will be no change in the Past tense and the Imperative mood.

Likewise when Adjective (विशेषणs) are used, there will be no changes, since they follow the gender, case and number of the Substantive (विशेष्यs)

कर्तरि - वर्तमाने

१. बालः नदीं तरति । **धीरः** बालः **गभीरां** नदीं तरति ।
२. त्वं धनं यच्छसि । **धनिकः** त्वं **प्रभूतं** धनं यच्छसि ।
३. अहं वनं प्रविशामि । **निर्भीकः** अहं **गहनं** वनं प्रविशामि ।

Similarly there will be no changes in the Past tense and the Imperative mood.

कर्मणि - वर्तमाने

१. मार्जारेण क्षीरं पीयते । **धूर्तेन** मार्जारेण **मधुरं** क्षीरं पीयते ।
२. त्वया गीतं गीयते । **गायकेन** त्वया **दीर्घं गीतं** गीयते ।
३. मया जलं स्पृश्यते । **अलसेन** मया **शीतं** जलं स्पृश्यते ।

Similarly there will be no changes in the Past Tense and the Imperative mood.

Indeclinables (अव्यय) are already given. When these are used, there will be no fundamental changes in the sentence.

कर्तरि - भूते

१. रमेशः अक्रीडत् (क्रीडितवान्) । रमेशः **अत्रैव** अक्रीडत् (क्रीडितवान्) ।

२. त्वम् अक्रीडः (क्रीडितवान्) । **परह्यः** त्वम् अक्रीडः (क्रीडितवान्) ।

३. अहम् अक्रीडम् (क्रीडितवान्) । अहम् अपि **पूर्वेद्युः** अक्रीडम् । (क्रीडितवान्) ।

Similarly there will be no changes in the Present tense and the Imperative mood.

Thus after recapitulating all the important points of the previous lessons, we shall now proceed gradually to have a firm acquaintance with each of the cases.

१. विभक्तीनां परिचयः

प्रथमाविभक्तिः (कर्तरिप्रयोगः)

	पुं	स्त्री	न
अकारान्तः -	रामः रामाः	(आ) रमा रमाः	ज्ञानं ज्ञानानि
इकारान्तः -	हरिः हरयः	मतिः मतयः	--
ईकारान्तः -	--	गौरी गौर्यः	--
उकारान्तः -	गुरुः गुरवः	धेनुः धेनवः	वस्तु वस्तूनि
सर्वनाम -	त्वं यूयम्	अहं वयम्	

Let us form sentences with these words:-

१.	बालः गच्छति ।	२.	कविः लिखति ।
३.	कपयः कूर्दन्ति ।	४.	शिशुः चरति ।
५.	गुरवः वदन्ति ।	६.	सीता गायति ।
७.	तृप्तिः भवति ।	८.	श्रुतयः सन्ति ।
९.	नदी वहति ।	१०.	त्वं पश्यसि ।
११.	कुमार्यः नमन्ति ।	१२.	यूयं धावथ ।
१३.	अहं स्पृशामि ।	१४.	वयं पश्यामः ।
१५.	फलं पतति ।	१६.	नक्षत्राणि सन्ति ।
१७.	यानं चलति ।	१८.	जलं नास्ति । (न + अस्ति)
१९.	पुस्तकम् अस्ति ।	२०.	पुष्पं विकसति ।

The answer to the question 'who' and 'what' on the verb is the subject in the Active voice. Here the subject is in the Nominative case. (प्रथमाविभक्तिः)

प्रश्नाः

1.

१.	कः गच्छति ?	२.	कविः किं करोति ?
३.	का गायति ?	४.	त्वं किं करोषि ?
५.	वयं किं कुर्मः ?	६.	का वहति ?
७.	कः पश्यति ?	८.	गुरवः किं कुर्वन्ति ?
९.	किं विकसति ?	१०.	किं नास्ति ?

2. Convert the above sentences into the past tense and the Imperative mood.
   Eg. भूते - बालः अगच्छत् । प्रेरणायाम् - बालः गच्छतु ।

3. Use the following in your sentences.
   नामपदानि - रविः, नृपः, तृणम्, वृषभः, पर्णम्, नारी, गिरिः ।
   क्रियापदानि - रक्षति, चलति, पचति, तिष्ठति ।
   Make as many short sentences as possible on the model of the above and repeat them.

२. चाटुश्लोकः - (Witty Saying)

A learned man had a daughter, who was well-versed in learning. She made it a point to test the learning of those youths who sought her hand in marriage. Once a prospective bridegroom came. His knowledge was limited to the declension of रामशब्द. Yet he thought himself a learned man. The daughter of the learned man asked- "In which case are the words विहस्य and विहाय ?" The youth answered that they are respectively in the Genitive (षष्ठी) and the Dative (चतुर्थी) cases. Again the young lady asked him: "What is the case of अहम् ? The young man replied that it is in the Accusative (द्वितीया) case, remembering रामम् in the Accusative case. You know that the answers given by the youth were not correct. In fact विहस्य and विहाय are not in any case because they are indeclinables. अहम् is not in the Accusative case, but in the Nominative case. The daughter of the learned man could immediately make out that the young man's knowledge was limited to only रामशब्द. She said to her father–

यस्य षष्ठी चतुर्थी च विहस्य च विहाय च ।
यस्याहं च द्वितीया स्यात् द्वितीया स्यामहं कथम् ?

How can I become a second (द्वितीया) to him. i.e., a wife to him, who declares that विहस्य and विहाय are in the Genitive and Dative cases, and अहम् is in the Accusative case.

३. समस्या - RIDDLE

Some sentences will be inconsistent when viewed superficially. But when another sentence related is read along with, the meaning of the former becomes apparent. 'Slokas' that contain this type of meaning are called 'Samasyas'. Here is a samasya–

'वर्षस्यैकं दिनं गौरी पतिवक्त्रं न पश्यति'

Parvati does not see her husband Ishwara's face on one day in a year.

The solution for this Samasya is simple.

'भाद्रशुक्लचतुर्थ्यां तु चन्द्रदर्शनशङ्कया'

There is a belief that, if one observes the moon on the day of chaturthi of Bhadrapada shukla paksha, he will get a blame of stealing something. Because of the fear of seeing the moon the Ishwara's head, Gowri does not see his face on that particular day.

४. सुभाषितम्

आशायाः ये दासाः ते दासाः सर्वलोकस्य ।
आशा येषां दासी तेषां दासायते लोकः ॥

पदविभागः - आशायाः, ये, दासाः, ते, दासाः, सर्वलोकस्य, आशा, येषाम्, दासी, तेषाम्, दासायते, लोकः ॥

अन्वयार्थः - ते - Those ये - who दासाः - are the slaves आशायाः - of desire दासाः - are the slaves सर्वलोकस्य - of the entire world, लोकः - the world itself दासायते - acts like a slave तेषाम् - of those (i.e., to those) येषाम् - to whom आशा - desire दासी - is a slave.

तात्पर्यम् - Those who are the slaves of 'desire' are slaves of the entire world. But world itself is the slave of those to whom 'desire' is a slave.

५. पदसङ्ग्रहः - (Vocabulary)

The original form of all verbs is called 'Root' (धातु). Various forms arise when suffixes of various kinds are added to these roots. The suffixes called 'कृत्' are added to roots. The

forms that arise with them are called कृदन्त. In the subsequent lesson we will introduce to you the roots that are frequently used and their कृदन्त forms.

धातुः - पठ् - To read

१) पठति २) पठ्यते ३) पठिष्यति (not कृदन्त)
४) पठितव्यम् - पठनीयम् ५) पठितः - पठिता - पठितम् ६) पठितवान् - पठितवती ७) पठन् - पठन्ती ८) पठित्वा - प्रपठ्य ९) पठितुम् ।

In the forms shown above the first two are called Kartari (Active Voice) and 'Karmani' (Passive Voice). The detail of these are given in the 4th and 6th lessons of 'Pravesha'. Study them again.

The third form is of future tense. पठिष्यति - will read. The forms from the fourth onwards are the main Kridanthas of the Dhatu 'पठ्'.

These can be used in sentences as given below-

1. छात्रः पठति । — The student reads.
2. छात्रेण पठ्यते । — It is read by the student.
3. छात्रः मासानन्तरं पठिष्यति । — The student will read after a month.
4. त्वया पुस्तकं पठितव्यम् । — The book should be read by you.
   त्वया पुस्तकं पठनीयम् । — The book should be read by you.
   (पठितव्यम्, पठनीयम् Both the forms have same sense).
5. तेन श्लोकः पठितः । — The stanza was read by him.
   तेन गीता पठिता । — The Geeta (Bhagavad Geeta) was read by him.
   तेन पद्यं पठितम् । — The poem was read by him.
6. छात्रः पठितवान् । — The student read.
   सीता पठितवती । — Sita read.

7. अलसः पठन् निद्रां करोति । — A lazy person sleeps while reading.
   सीता पठन्ती भोजनं करोति । — Seeta eats while reading.
8. अहं पठित्वा गच्छामि । — I go after reading.
   छात्रः प्रपठ्य परीक्षां गच्छति । — The student goes to the examination after reading well.
9. अलसः पठितुं न इच्छति । — The lazy does not like to read.

In the 8th above 'प्रपठ्य' is 'ल्यप्' case ending 'Avyaya'. Generally this gives the same meaning as the 'क्त्वा' case ending.

In the above Samskrit sentences from 4 to 9 are Participle forms. Of these–

1. 4 and 5 are concerned with Passive voice.
2. 6 and 7 are concerned only with Active voice.
3. 8 and 9 are indeclinables. They are used both in Active and Passive voices. But there is no change in form, because they are indeclinables.
4. 4,5,6 and 7 are declined in all genders, numbers and cases.

Their plural forms are-

5. त्वया पुस्तकानि पठितव्यानि - The books should be read by you.
   त्वया पुस्तकानि पठनीयानि- The books should be read by you.
6. तेन श्लोकाः पठिताः - — The stanzas were read by him.
   तेन कथाः पठिताः - — The stories were read by him.
   तेन पद्यानि पठितानि - — The poems were read by him.
7. छात्राः पठितवन्तः - — The students read.
   बालिकाः पठितवत्यः - — Girls read.
8. अलसाः पठन्तः निद्रां कुर्वन्ति - — The lazy sleep while reading.
   बालिकाः पठन्त्यः निद्रां कुर्वन्ति - — Girls sleep while reading.

Here Kridanta and other forms of a few verb roots are given. Make sentences by using them.

गम् - To go

१) गच्छति २) गम्यते ३) गमिष्यति

४) गन्तव्यम् - गमनीयम् ५) गतः - गता - गतम् ६) गतवान् - गतवती ७) गच्छन् - गच्छन्ती ८) गत्वा - आगम्य ९) गन्तुम् ।

पा - To drink

१) पिबति २) पीयते ३) पास्यति

४) पातव्यम् - पानीयम् ५) पीतः - पीता - पीतम् ६) पीतवान् - पीतवती ७) पिबन् - पिबन्ती ८) पीत्वा - आपीय ९) पातुम् ।

नम् - To salute

१) नमति २) नम्यते ३) नंस्यति

४) नन्तव्यम् - नमनीयम् ५) नतः - नता - नतम् ६) नतवान् - नतवती ७) नमन् - नमन्ती ८) नत्वा - प्रणम्य ९) नन्तुम् ।

६. काव्यकथा

We have told about the पञ्चमहाकाव्य s in the previous lessons. Raghuvamsha is one of them. Its author is Kalidasa, the great poet. It consists of 19 cantos (सर्गा s). We propose to give the story of Raghuvamsha henceforth in lucid Samskrit. There will be some questions after the story. Send the answers to those questions also along with your answers to the questions at the end of the lessons.

।। दिलीपस्य शापवृत्तान्तः ।।

दिलीपः सूर्यवंशस्य नृपः । तस्य सुतः रघुः । रघुराजः प्रसिद्धः । अतः अयं वंशः 'रघुवंशः' इति ख्यातः । रघुवंशे वैवस्वतमनुः प्रथमः पुरुषः ।

दिलीपः प्रजावत्सलः आसीत् । सुदक्षिणा तस्य पत्नी । दिलीपः बहुकालं पुत्ररहितः आसीत् । अतः सः चिन्ताक्रान्तः अभवत् । वसिष्ठः दिलीपस्य आचार्यः । दिलीपः वसिष्ठं द्रष्टुं सङ्कल्पितवान् । अतः सः सचिवेषु राज्यभारं निक्षिप्तवान् । सुदक्षिणासहितः वसिष्ठाश्रमं गतवान् ।

तत्र नृपः वसिष्ठाय चिन्तां निवेदितवान् । 'कुतः मम सन्ततिः नास्ति ?' इति प्रश्नं कृतवान् ।

वसिष्ठः कारणम् अचिन्तयत् । आचार्यः सः अकथयत्- 'नृप ! त्वं कदाचित् स्वर्गं गतवान् । तत्र देवेन्द्रः त्वया सेवितः । ततः त्वं प्रत्यागतवान् । तदा मार्गमध्ये कामधेनुः आसीत् । सा कल्पवृक्षस्य छायायाम् आसीत् । त्वं कामधेनुं न दृष्टवान् । न च नमस्कृतवान् । कामधेनुः कुपिता अभवत् । शापं दत्तवती । अतः तव सन्ततिः नास्ति । तस्याः सन्ततिं पूजय । तदा तव सन्तानः भवति' इति ।

दिलीपः पृष्टवान् - 'शापवाक्यं मया न श्रुतम् । कुतः ?' इति ।

आचार्यः अकथयत् -'गङ्गाप्रवाहः आसीत् । अतः शब्दः न श्रुतः' इति ।

नृपः अपृच्छत् - 'इदानीं किं करोमि ?' इति ।

वसिष्ठेन उक्तम् - 'आश्रमे नन्दिनी अस्ति । सा कामधेनोः पुत्री । तां पूजय । वन्यजीवनम् आचर । अनुग्रहः भविष्यति' इति ।

नृपः अङ्गीकृतवान् । पर्णशालायां वासम् अकरोत् । सुदक्षिणा अपि तत्रैव । रात्रिः आसीत् । नृपः राजवैभवम् अत्यजत् । कुशानां शयने सुप्तः । प्रातःकाले धेनुं सुदक्षिणासहितः पूजितवान् । नन्दिनी वनम् अगच्छत् । नृपः ताम् अनुगतवान् । जागरूकः धेनुम् एकविंशतिदिनानि सेवितवान् ।।

CURSE ON DILIPA

Dilipa was a king of the Surya dynasty. His son was Raghu. King Raghu was very famous. Hence that dynasty is known as Raghuvamsha. Vaivasvata Manu was the first king of the Raghuvamsha.

Dilipa was affectionate towards his subjects. Sudakshina was his wife. Dilipa was without children for a long time. Hence,

he was worried. Vasishtha was his teacher. Dilipa decided to meet Vasishtha. Hence, he gave the responsibility of the kingdom to the ministers. He went to the hermitage of Vasishtha together with Sudakshina.

There the king expressed his worry before Vasishtha. He asked the question: 'Why am I without children?'

Vasishtha thought about the cause. The teacher Vasishtha said– 'O king! Once you had been to heaven. There Indra was served by you. You returned from there. On the way there was Kamadhenu. She was in the shade of the Kalpavruksha. You did not see Kamadhenu. Nor did you salute her. Kamadhenu became angry. She cursed you. Hence, you have no children. Worship her child. Then you will have children.'

Dilipa said– 'The curse was not heard by me! Why?'

The teacher said– 'There was the stream of Ganges. Hence the voice was not heard.'

The king asked– 'What am I to do now?'

It was told by Vasishtha 'Nandini is in the hermitage. She is Kamadhenu's daughter. Worship her. Take to forest life. There will be favour.'

The king accepted it. He lived in a hut made up of leaves. Sudakshina also lived there itself. It was night. The king gave up the royal luxury. He slept on a bed of 'darbha' grass. In the morning, accompanied by Sudakshina, he worshipped the cow. Nandini went into the forest. The king followed her. He served the cow vigilently for twenty-one days.

१. सूर्यवंशः 'रघुवंशः' इति कुतः प्रसिद्धः ?
२. दिलीपस्य आचार्यः कः ?
३. नृपेण स्वर्गे कः सेवितः ? ४. नन्दिनी का ?
५. दिलीपः कति दिनानि नन्दिनीं सेवितवान् ?

७. अन्वयक्रमः

In prose the words are arranged in accordance with meaning. But such an arrangement is not found in a poem. The reason for this is Metre, keeping with which are words composed. Therefore we must have thought of an arrangement of words while interpreting the meaning. This arrangement of words or construing is called the अन्वयक्रम. In order to understand the complete sense of a poem knowledge of these four parts is necessary:

1) breaking up of words. 2) construing of words
3) meaning arrived at thereby and 4) substance.

1. **Breaking up of words : (पदविभागः)** In Samskrit, a word having a particular meaning/sense may be either a noun or a verb. Knowledge of the case, the number, and the person of the word is necessary. But the euphonic combination (सन्धिः) of words, be it in prose or verse, results in a change of form of words. If such words are broken apart (दिलीपस्याचार्यः = दिलीपस्य, आचार्यः) or if words not combined in this way are read separately. (कति दिनानि तिष्ठति = कति, दिनानि, तिष्ठति) the process is पदविभागः. This is necessary even in prose.

2. **Construing of words: (अन्वयः)** After the पदविभाग, we come to know the case, numbers, and person of each word. If the words are arranged in accordance with the meaning it is known as construing the words or अन्वय. That is the stanza takes a sentential form.

3. **Meaning: (अन्वयार्थः)** After construing the words the meaning of each word should be known. This is the अन्वयार्थ. At this stage we have known the meaning of each word in a given verse.

4. **Substance: (तात्पर्यम्)** After the अन्वयार्थ, the meaning of the verse becomes known, the purport or essence of the verse is

still to be known. This is called the substance.

Keeping these elements in mind let us try to understand the meaning of stanza.

A few stanzas are selected from Kalidasa's Raghuvamsha for this purpose. The king Dilipa along with his queen Sudakshina arrives at the hermitage of the sage Vasishtha in order to see him.

अथ यन्तारमादिश्य धुर्यान् विश्रामयेति सः ।
तामवारोहयत्पत्नीं रथादवततार च ॥ १ ॥

पदविभागः -

अथ, यन्तारम्, आदिश्य, धुर्यान्, विश्रामय, इति, सः, ताम्, अवारोहयत्, पत्नीम्, रथात्, अवततार, च ।

अन्वयः -

अथ, सः, यन्तारम्, धुर्यान्, विश्रामय, इति, आदिश्य, ताम्, पत्नीम्, रथात्, अवारोहयत्, च, अवततार ।

अन्वयार्थः -

अथ = After (coming to the hermitage of Vasishtha); सः that (Dilipa); यन्तारम् = (addressing) the charioteer; धुर्यान् = the carriers of the chariot (i.e., the horses) (obj.); विश्रामय leave them to rest; इति = thus; आदिश्य = having ordered; ताम् that; पत्नीम् = wife; रथात् = from the chariot; अवारोहयत् = caused to descend; च = (he) too; अवततार = alighted.

तात्पर्यम् -

When the hermitage of Vasishtha could be seen from afar the king ordered his charioteer to stop the chariot. Then with his wife, the king alighted from the chariot.

८. सङ्ग्राह्यविषयाः - (Comprehension)

(To memorise)

Here are given some important conjugational forms of verbs in Parasmaipadi and Atmanepadi. These must be committed to memory. The form of other verbs must be similarly known.

परस्मैपदी

पठ् - To Read

(Present Tense)

	एकवचनम्	*द्विवचनम्*	*बहुवचनम्*
प्रथमपुरुषः	**पठति**	**पठतः**	**पठन्ति**
मध्यमपुरुषः	**पठसि**	**पठथः**	**पठथ**
उत्तमपुरुषः	**पठामि**	**पठावः**	**पठामः**

Imperfect - Past Tense

	ए.व.	*द्वि.व.*	*ब.व.*
प्र.पु.	**अपठत्**	**अपठताम्**	**अपठन्**
म.पु.	**अपठः**	**अपठतम्**	**अपठत**
उ.पु.	**अपठम्**	**अपठाव**	**अपठाम**

Imperative (Employed in different senses)
(Command, Invitation, Request, Permission Etc.,)

	ए.व.	*द्वि.व.*	*ब.व.*
प्र.पु.	**पठतु**	**पठताम्**	**पठन्तु**
म.पु.	**पठ**	**पठतम्**	**पठत**
उ.पु.	**पठानि**	**पठाव**	**पठाम**

आत्मनेपदी

वर्ध् - To Grow

(Present Tense)

	ए.व.	द्वि.व.	ब.व.
प्र.पु.	वर्धते	वर्धेते	वर्धन्ते
म.पु.	वर्धसे	वर्धेथे	वर्धध्वे
उ.पु.	वर्धे	वर्धावहे	वर्धामहे

Imperfect - Past Tense

	ए.व.	द्वि.व.	ब.व.
प्र.पु.	अवर्धत	अवर्धेताम्	अवर्धन्त
म.पु.	अवर्धथाः	अवर्धेथाम्	अवर्धध्वम्
उ.पु.	अवर्धे	अवर्धावहि	अवर्धामहि

Imperative

	ए.व.	द्वि.व.	ब.व.
प्र.पु.	वर्धताम्	वर्धेताम्	वर्धन्ताम्
म.पु.	वर्धस्व	वर्धेथाम्	वर्धध्वम्
उ.पु.	वर्धै	वर्धावहै	वर्धामहै

ॐ

संस्कृतभारती

पत्रालयद्वारा संस्कृतम्

परिचयः

प्रथमः पाठः

प्रश्नः

1. Write three sentences each pertaining to the Present tense, the Past tense and the Imperative mood in the Active and Passive voice. (Total 18 sentences)

2. Write the sentences with the कृदन्त forms of the root पा.(12 sentences).

परि(इं)-I-डिसें-९८, १०००

Treasure of knowledge in Ancient India

Amsubodhini

The great sage Bharadvaja composed this work related to Vedic science.

There are about one thousand sutras in this work. There is also a commentary called 'Bodhanandavritti' which has delineated the hidden meaning of these sutras. This work enlightens about the secret power that lies in thousand rays of the Sun. Unfortunately only fifty sutras of this voluminous work is available now, only as a part of the original. There are twelve adhyayas in this, out of which the remaining eleven are being searched. The device of manufacturing machines which would work by the solar rays is detailed here. The sage Bharadvaja declares 'This work is prepared in the form of collection of sutras in order to throw light on the principles of science enshrined in the Vedas. The use of eletricity generated by the solar rays is given here besides describing the light and heat released from the Sun. The truth is unfolded here about solar power.'

The power that lies in other planets as well are also described here. The proof behind this theory is established is this book. The nature of power that can be used in machines and its use are explained. What power lies in what planet and how those powers can be utilised, all these are described in detail.

This work defines how the machines can be made to receive the solar rays, how those rays can be distributed among different parts of the machine are all described. Among them, one amazing information is the discription of a device which is employed to hear the words of a person living at a distance.

PRINTED BOOK

(clause 128 of p.o. Guide, part-1)

सविधे,

Dr. Demian Martins

संस्कृतम् संस्कृतम् संस्कृतम् संस्कृतम् संस्कृतम् संस्कृतम्

CONVENER

SAMSKRIT THROUGH CORRESPONDENCE

"AKSHARAM", 8TH CROSS, II PHASE

GIRINAGARA, BANGALORE-560 085

PHONE : 6721052